

DESIGN

Vol. XXVII, No. 2

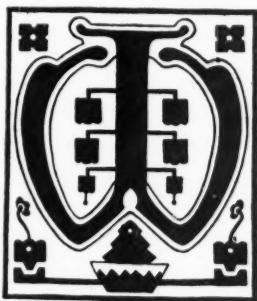
SYRACUSE, NEW YORK

June, 1925

LEAF FORM IN DESIGN

Eva Brook Donly

Problem I



I HAVE here a given problem, which is always a fortunate circumstance. Secure several sheets of charcoal paper of convenient size for your portfolio, a bottle of India Ink and a soft pen or a water color brush.

Proceed to fill these sheets with as varied a collection of ornamental single leaf forms as you can devise.

The idea in this exercise is not to copy the natural leaf but to utilize it merely as a suggestion—to retain perhaps its feeling of growth and action—without over-exaggerating the accident of outline or veinage.

It is advisable to work out designs first on scratch paper, transferring only the most successful to the sheets in the portfolio.

In this way much valuable material will be acquired for future reference and use.

When beginning the design think first of the big generic form of the particular leaf you have in mind.

They can all be reduced to some one or other of the geometric shapes. Many leaves are triangular, others oval, fat, squatty or elongated. Some leaves fit into oblongs like certain varieties of oak—others incline toward the pentagonal, the circular, and so on.

Fit your leaf into its most typical form and the design is more than half accomplished.

Above all avoid over elaboration. A beautiful shape or curve or line is much more to be desired than any amount of fussy unmeaning detail.

Work for Simplicity and Form.

Problem II

For this choose one of the simplest and freest of the single leaf motifs from the portfolio—one with a compact contour.

Place this leaf on the top of a short stubby stem and add a smaller leaf on either side of it.

Apply this new motif in various ways:

- A. In borders, horizontal or upright.
- B. In borders, alternating dark motif on a light background and a light motif on a dark background.
- C. Arrange it as a repeat.
- D. Arrange it as central motifs on Plates, Bowls, Boxes, etc.

Problem III

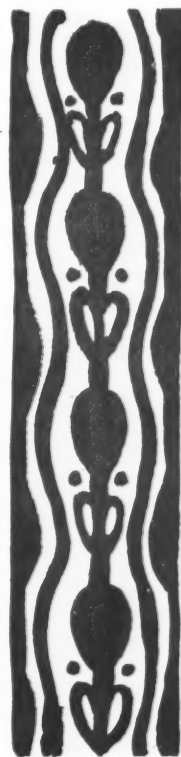
Choose a single Leaf Motif and form it into a tree. Join five of these leaves to a sturdy tree trunk by short stems.

Make a composition that is free and rhythmic. An enclosing form may be used to bind it into a whole.

The ancient Persians were adepts in this form of design. Make a study of their examples.

Apply the Tree-Design in a repeat pattern, alternating it with a single Leaf design.

(To be continued)



Eva Brook Donly



Eva Brook Donly.



Eva Brook Denly.



Eva Brook Donly.

AN ANIMAL ALPHABET

Ida Wells Stroud



Rodrigues

RELATIVE to the designs illustrating this article, I would say that they are the work of a first year class in an evening school.

Having worked at their places of business all day, these ambitious young people forego the pleasures and ease, indulged in by many of their associates, to attend the design class from seven-thirty to nine-thirty, two or more evenings a week. They are usually full of "pep," realizing that if they are to make good, they must work hard and gain all they can at each lesson,

for the season is a short one and there is much to be learned.

Over the blackboard in one end of the room, hangs a large hand-illuminated copy of the verse,

"Heights by great men reached and kept,
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night."

Some heed its lesson and continue all through the four year course, but, alas! "the poor we have always with us" and as in all other professions, "many are called but few are chosen". The young man or woman endowed with the courage to continue throughout the course, deserves all the success that he or she finally wins.

The first year seems to be the only hard one, for after that is over, the habit has been formed and the student knows enough about the subject to become deeply interested in it, enjoying the evenings as much as he formerly did those devoted to less profitable pleasures.

This lesson was begun by asking the class to suggest the names of some animals beginning with an A. As the different ones were mentioned, they were written, by the teacher, on the blackboard. Then the letter B was worked on in the same way and so on all down the alphabet, until the board was full of the names of animals, all alphabetically classified.

Then each student was assigned a letter and asked to select from the list on the board any animal that he knew well enough to draw and to arrange it in a panel, so as to form pleasing shapes and spaces of dark and light, these to be distributed over the surface according to the principles governing composition and design and forming a pattern rather than a picture.

Color is considered from the beginning and while black or grey are used for the dark notes in many, often a cool color is chosen for the darks, and two or three others, that will harmonize with it, represent the other values. As a time saver, colored papers are sometimes used for the ground work.

The lettering was added, the students aiming to have it serve as a finish to the whole composition. The general spacing and formation of the letters had been previously discussed. As this was one of their first efforts at lettering, only the very simplest kind was used, and even this proved to be the most difficult part of the task. It is not easy for beginners to draw well-shaped letters, beautifully spaced, for the tendency always is to measure the space for each letter, instead of putting them



A. Stockwell



G. Peck



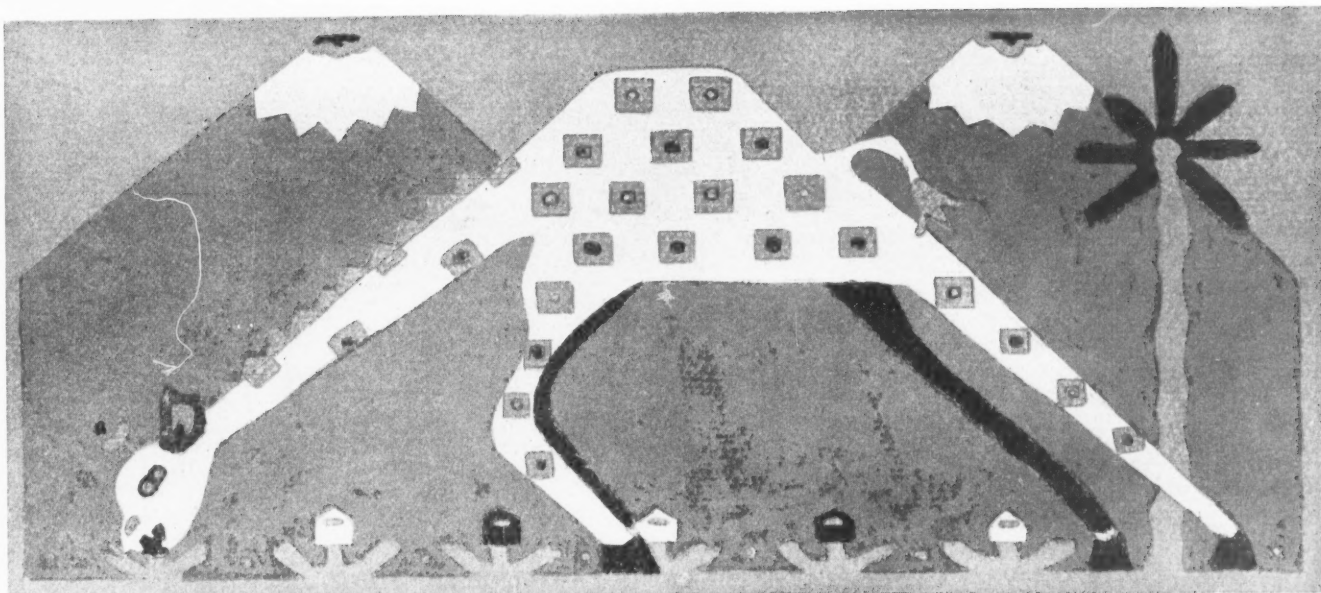
Cornstein



A. Neni



Anna di Girolamo



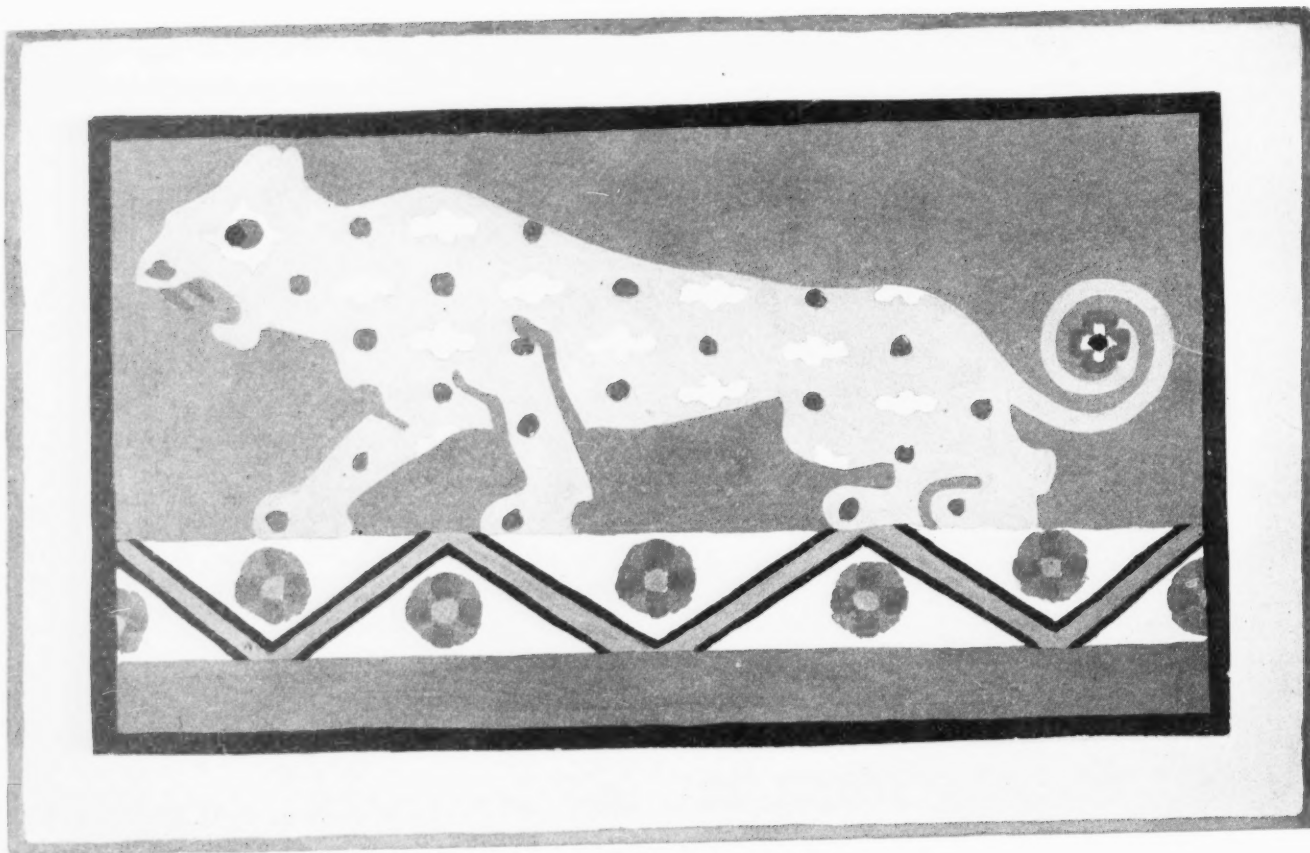
E. P. Foster



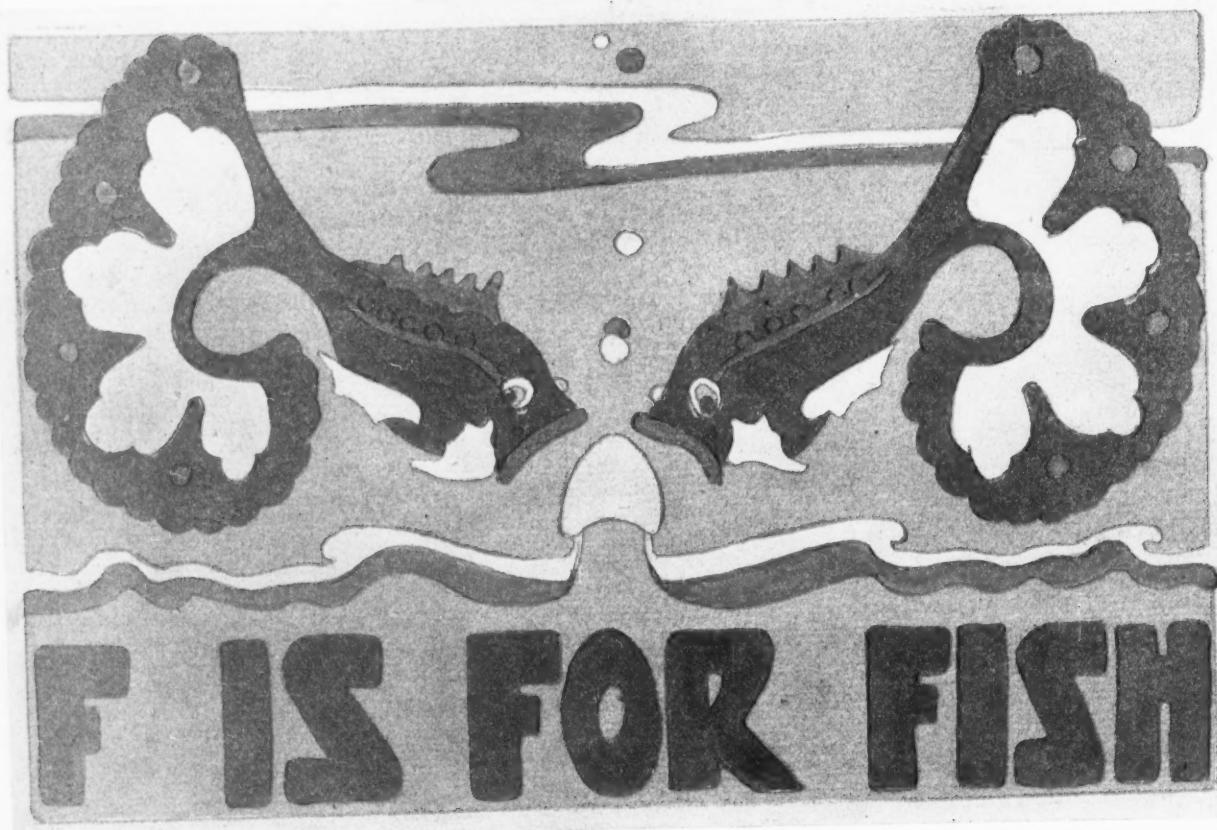
Rose Ramo



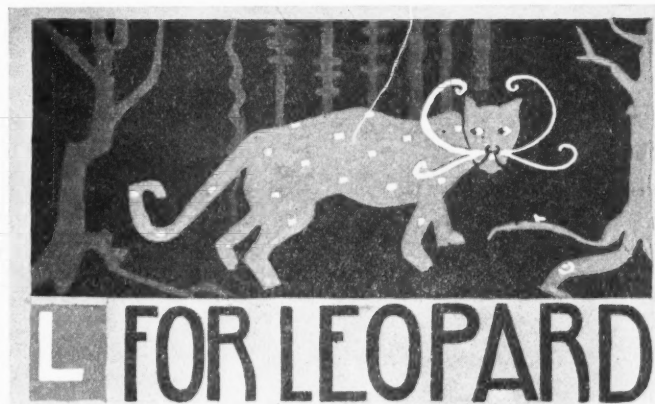
Mary Dodd



W. H. Risley



Carol Robrecht



C. Adlon

in so that they will look evenly distanced and drawn so that each seems to beautifully fit the space allotted to it and to do its part towards forming a unified sentence or line. A few designs are shown with no lettering on. They were made by some students in another first year class in the same school.

The pupils are taught that one of the best ways to learn to make good designs is to see a great many of the fine ones that have been made, not only occasionally, but as often as possible. These act as an inspiration and serve as a stimulus to the development of original ones. Visits to museums and exhibition galleries where such things are shown, and the reading of all the good literature on the subject that is available, are invaluable.

It is useless to try to get more out of ourselves than there is to get, so we should be constantly striving to gain something to store up for use when the call comes. Trying to select from all

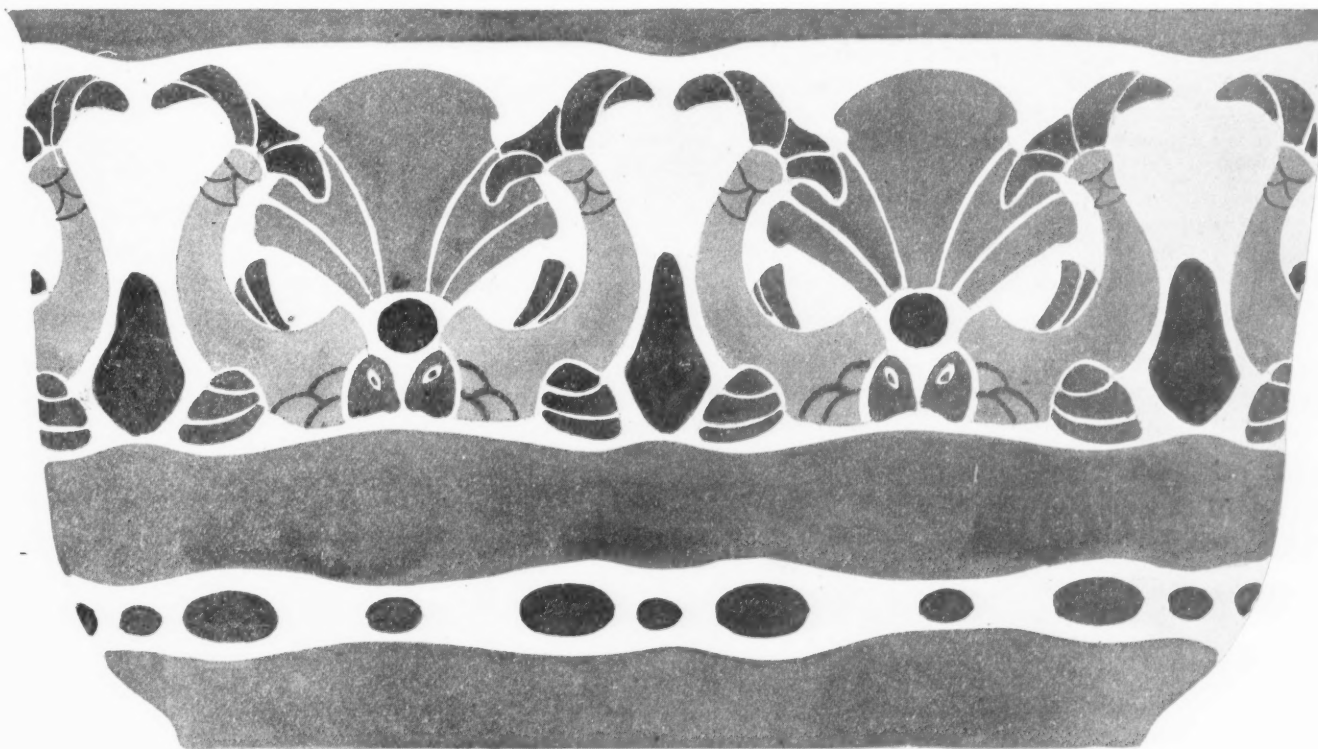
that we see and read what will be most helpful to us as the individuals that we are; we each manifest a distinct combination of talent, ability, desire, and various other characteristics, so if our designs bear the stamp of self expression, they will be distinctly unlike those made by others, hence original and our own; so much more valuable than had they been mere copies of what others had done.

We have not room enough in this issue to give an account of the Competition for medallion covers. We have to defer it until next issue when we will give a list of prizes and mentions, also will illustrate the mention medallions.

There was only a short time between the announcement of the Competition and its close. This prevented many designers from contributing, but nevertheless we received some very interesting designs.—(Editor)



A. Kreg



Bowl No. 2—Walter K. Titze

This fish bowl or salad bowl is very soft in coloring and does not seem as harsh as the black and white study. Fish bodies in equal parts Ivory Brown and Yellow Brown. Head tails and fins with markings at head and tail in black enamel. Shell form back of fish and bands at top and the two at the bottom of bowl in 5 parts White, 1 part Shading Green with just a touch of Black. The large dot above heads and the shell forms between fish and the large oval between bands at bottom are in equal parts Violet No. 1 and Rose. Smaller dots at bottom in Black. Work up this bowl on any shape and it will please, I am sure.

BEGINNERS' CORNER

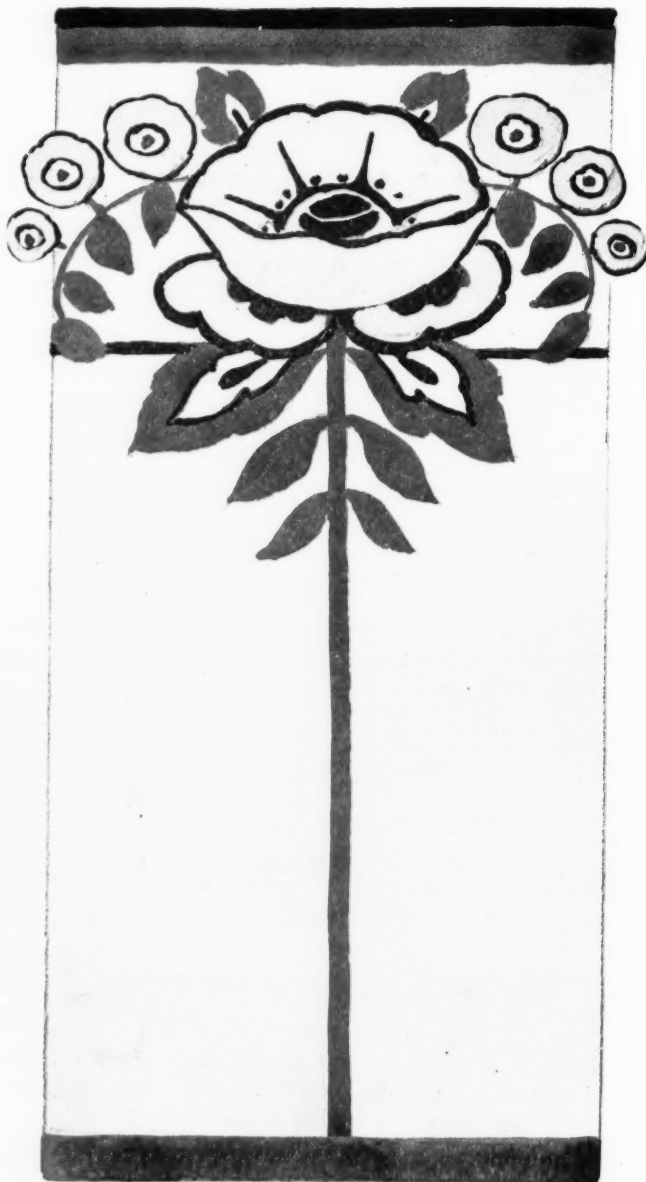
Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

ABOUT LUSTRE

LUSTRE is most commonly used as a plain tinting, and we are all familiar with the tea-sets, bowls, and vases, covered with a solid wash of these gay and sparkling colors. We are not so familiar however, with patterns carried out in lustre, and as there are many interesting things which may be done in this way, I think it will be a good problem for us to work out for the Beginners' Corner. Lustre is at one and the same time the easiest and the trickiest medium with which we work. The most important thing in using it is to keep everything spotlessly clean. Do not have anything about your work table which gives off fuzz or lint. Learn to work very quickly, though, with the sort of decoration we are considering, this is not so important. But in any case, paint the lustre on and do not go back over it. More work is ruined in this way than is possible in any other. It grows out of the beginner's desire to make a good thing still better, but write a large "Do Not" over this. Turpentine will stain lustre and so is never used for this work, oil of lavender being used in its place. See to it that the brushes are absolutely clean, and do not put them away when you have finished working without first washing them thoroughly. Either turpentine or alcohol may be used, followed by a good washing with soap and water. The delicate hairs of which our brushes are made become very brittle if lustres are left to dry in them, and are soon ruined. Then too, it is such a satisfaction to have the brushes in perfect condition when next you want to use them.

Before applying the lustre wipe off the china with a soft piece of old silk moistened with lavender oil. This has two virtues, one of which is to remove any spots or finger marks from the surface, and the other is to keep the lustre from drying too quickly. This is not so important in the sort of design we are carrying through, but when the lustre is to be padded, it is a great help in obtaining a smooth tinting. Another question of importance is the preparation of the pounce if the surface is to be padded. Very soft old silk or two thicknesses of chiffon is best for this purpose, and surgeon's wool makes the best filling, though absorbent cotton is largely used, but it has not the springy quality of the wool. In covering any large surface with lustre do not work around it in one direction from the starting point, but work first from one side of this and then the other. Work quickly, spreading and covering the piece with the brush well filled with lustre. In this way you can bring the two edges together without any sign of joining. Put the lustre on quickly and begin to pad at once. Lustre comes in small bottles in the form of a yellow-brown oily liquid and before firing all colors look much alike. It is used directly from the bottle, and you will save many aggravating spills if you stand the bottle in some small container when working. If there is anything we use that has a greater affinity for upsetting, I have yet to meet it. For this problem you will require Orange, Yellow, Light Green, and Dark Green lustres, some gold, and Black (the ordinary mineral color).

Keeping the few points I have spoken of in mind, we will proceed with the lesson. Trace the design and transfer to the china. Outline with Black mixed with an outline medium over which you may work when it is dry. Have several number four square shaders and a number six or eight square shader for the tinting. The brush must not be carried from one color to another without a thorough washing, and so it is more convenient to have a brush for each color. It is well to slightly



moisten the brush with oil of lavender at the start. The flower forms are Orange. Dip the brush into the lustre pressing off any surplus against the neck of the bottle. Paint this on with clean strokes and having once laid it let it alone. Bring the color well up to the outline. If it touches the black line no harm will be done. Next do the larger leaves, the stems and bands at both top and bottom, with Dark Green, remembering to use a perfectly clean brush. The leaf forms under the small flowers are of Light Green, which is used also in the center light part of the large leaves. Yellow lustre is used in the light part of small flowers. The dark pattern in the large flower is Black. This is the ordinary mineral color mixed with painting medium. Care must be used in laying this on for if applied heavily it is very liable to chip. Use this wherever you see the darkest value in our design. When the design has all been covered, clean up any lustre which may have gone over the drawing with cotton and toothpick moistened with alcohol. Next, lay in the background in the border back of the pattern with gold. The lower part of vase is not to be tinting for this first firing.

The piece will dry very quickly and care must be used in handling it before it is fired, as the slightest finger mark



BOX COVER IN ENAMELS—ELISE JOHANN

JUNE 1925
SUPPLEMENT TO
DESIGN
KERAMIC STUDIO

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SYRACUSE N. Y.



Grandmother's Design—Minnie E. Langworthy

Round flower form, Rose lustre, very thin; stems and small leaves, Copper lustre; triangular leaf form, two shades of green paint, Yellow Green and Royal Green, with Yellow in center; dots, Banding Blue.



Stilwell Locke



Stilwell Locke

will affect it. Use clean tissue paper to protect the piece in handling. For the second painting, touch up the outlining wherever it is weak, and then tint over the entire piece with Yellow which will need to be padded. When it has dried hard, go over the gold in the background, working right on top of the yellow lustre which must of course be bone dry. Touch up the Black including band at top, and the piece will be ready for its second and last firing. Should the gold not come out well or the Black need retouching they may be gone over, and the piece re-fired.

Of course chapters could be written on the subject of lustres, but with my limited space I have tried to give you some of the points which are important. I am certain that if you get these fixed in your mind you will have laid the foundation for good lustre work. To wind up our lesson with the usual "do

nots" I would place first and foremost:

Do not attempt to use lustre where there is lint and dust around. In no branch of china decoration is absolute cleanliness so necessary.

Do not use a brush which has not first been washed perfectly clean of any lustre used before.

Do not clean lustre with turpentine or use it in any connection save in washing lustre from a brush which must then be washed with soap and water.

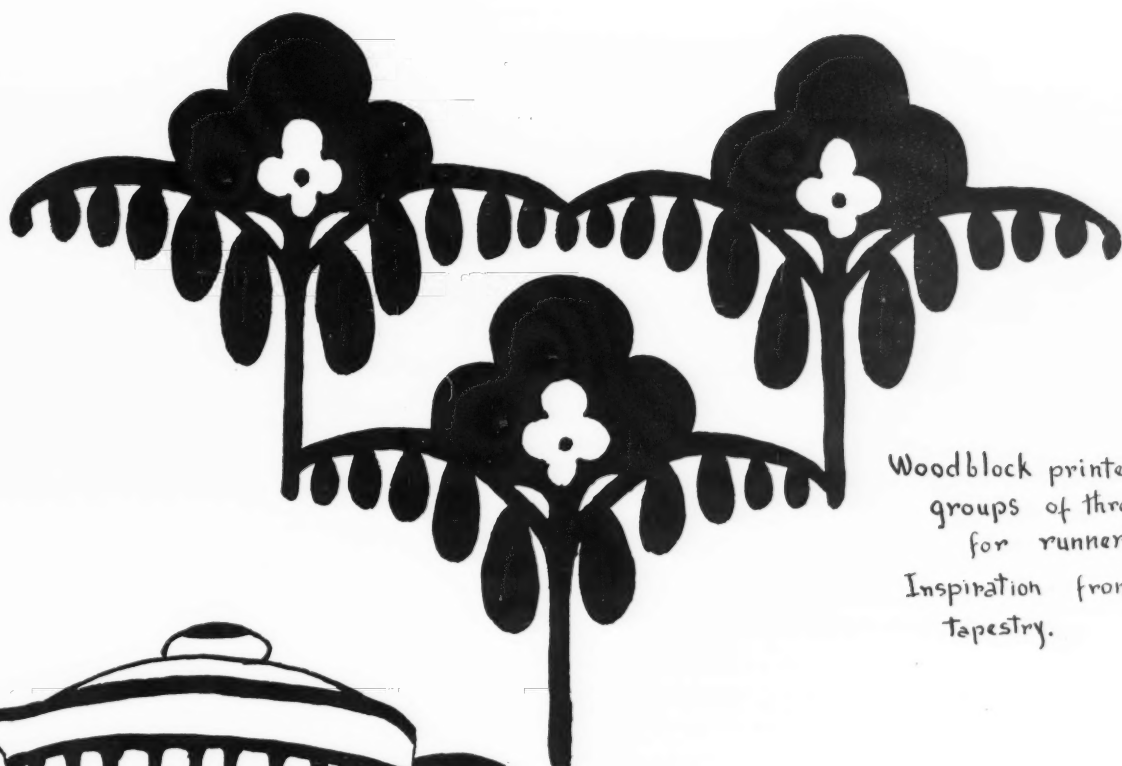
Do not go back into lustre when once laid nor attempt to patch up. If anything goes wrong wipe off entire coat and begin again.

Do not send for firing a piece which is full of bits of fuzz. Wipe off and make a fresh start.



Stella Gray Whitman

Satsuma bowl in violet, blue green and red orange enamel

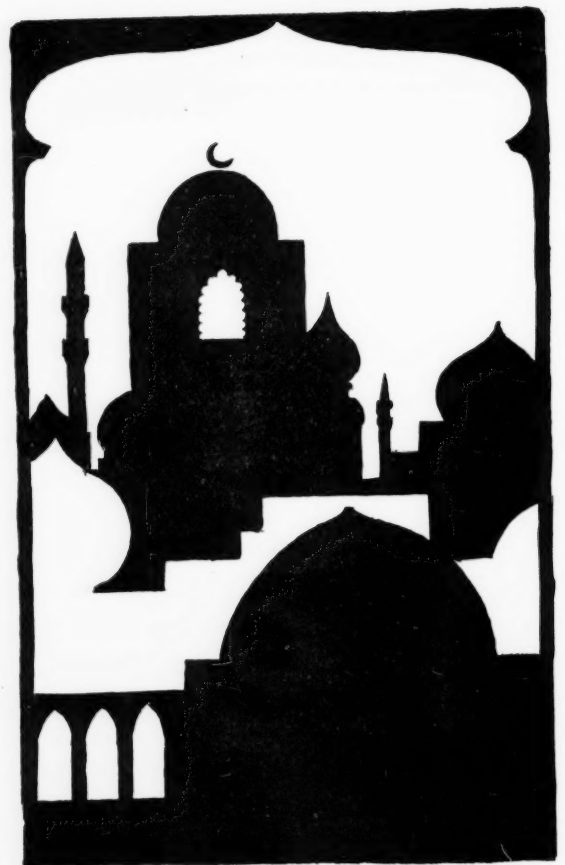
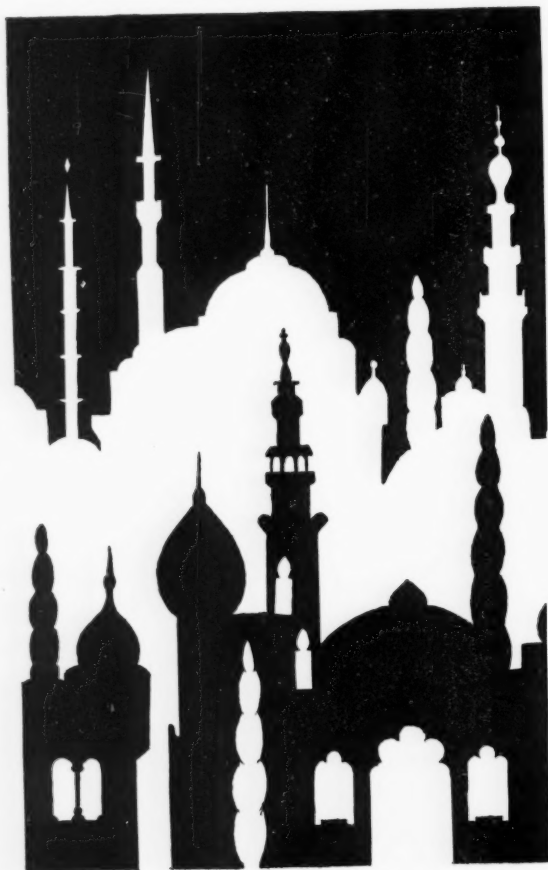
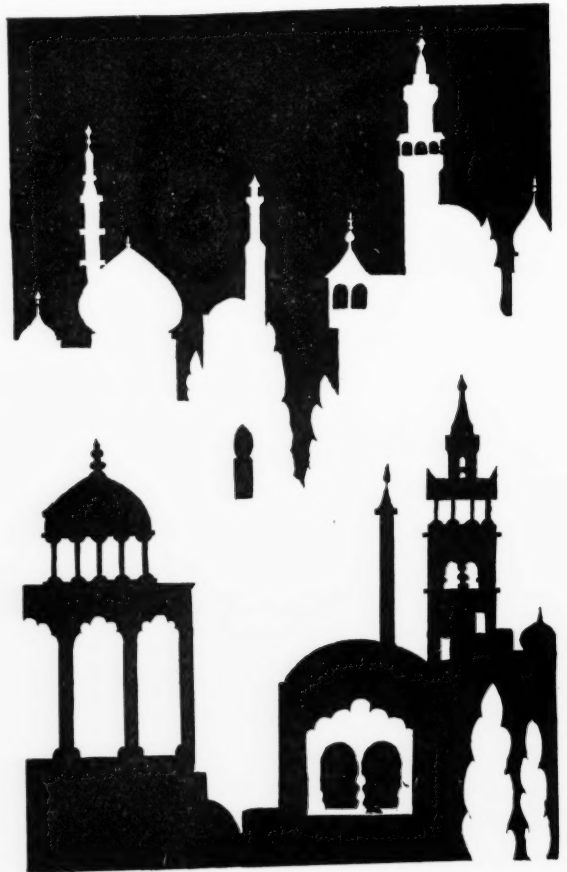
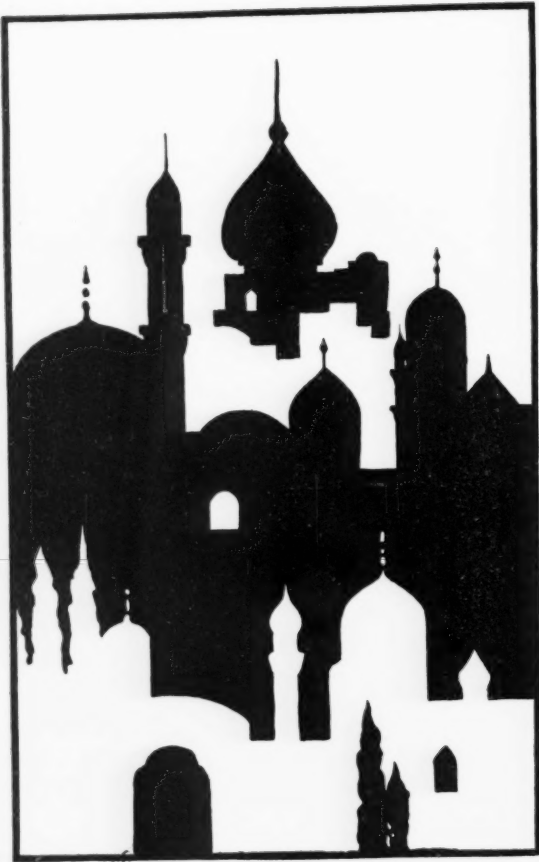


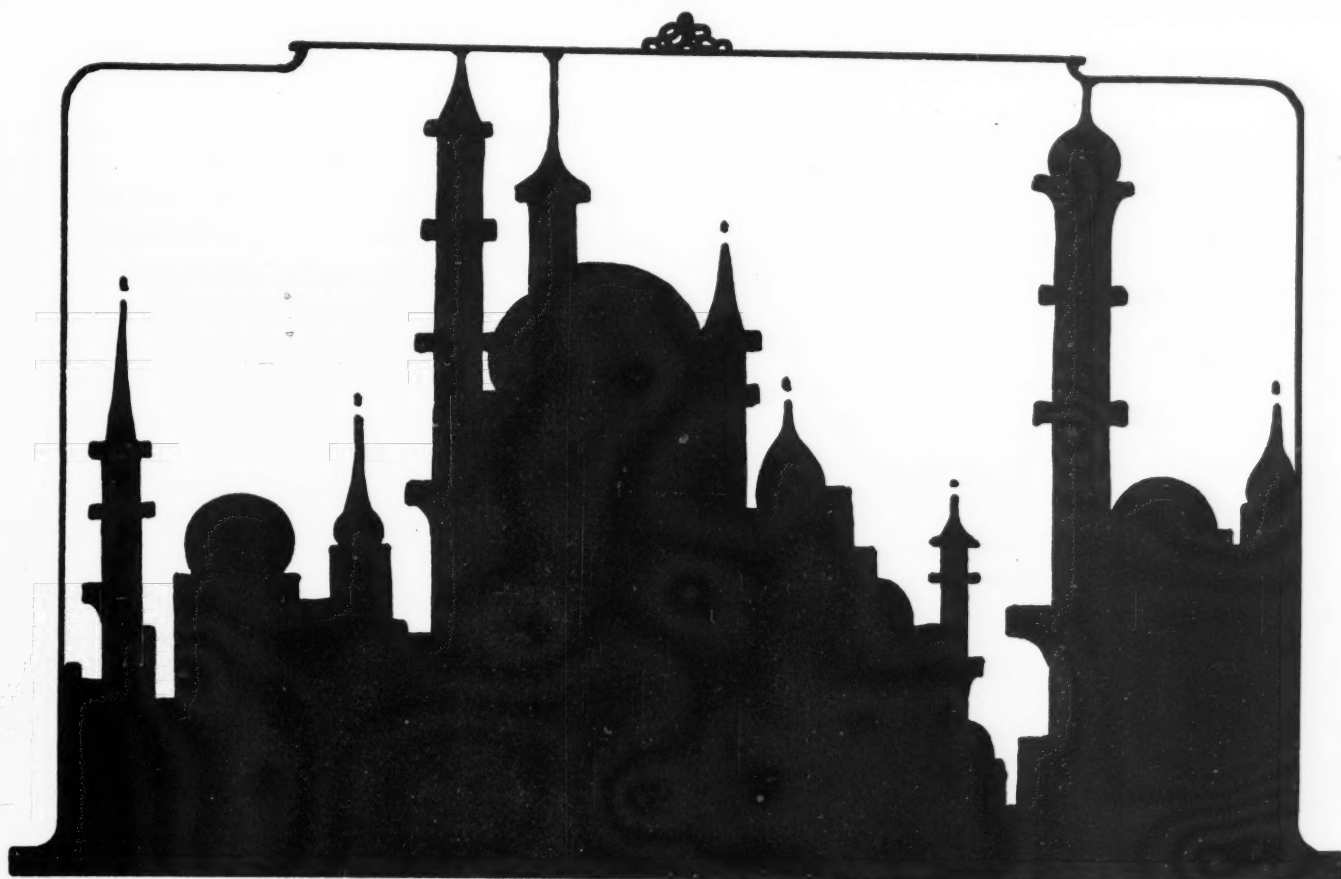
Woodblock printed in
groups of threes
for runner.
Inspiration from old
tapestry.



Design adapted to bowl and
chocolate pot.

Iva Mayer Anderson





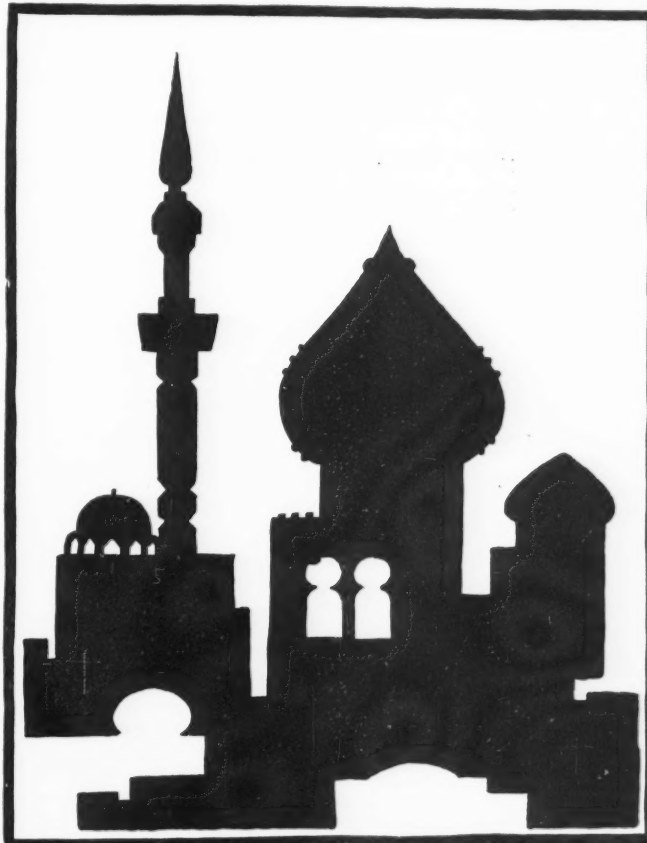
DOMES AND MINARETS

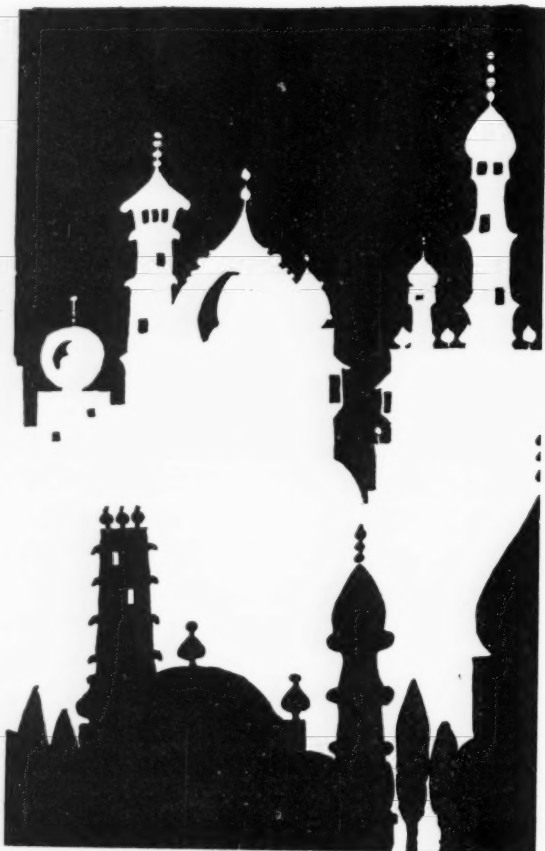
N. B. Zane

NATIONS, armies, creeds, civilizations wax and wane. Only beauty endures. And no contribution of the world's dreamers and craftsmen gives more satisfying forms of beauty than domes and minarets. They make the character of the skyline of the East, and their service as motifs for composition problems is both delightful and distinctive. One need but open the pages of the "National Geographic," "Travel," or "Asia" to find them pictured from their material manifestations, or leaf the stories illustrated by Edmund Dulac to find them in imaginative splendor. Jules Guerin has given them to us in poetic color compositions of great appeal, and yet their value as decorative motifs to the student is relatively unexploited.

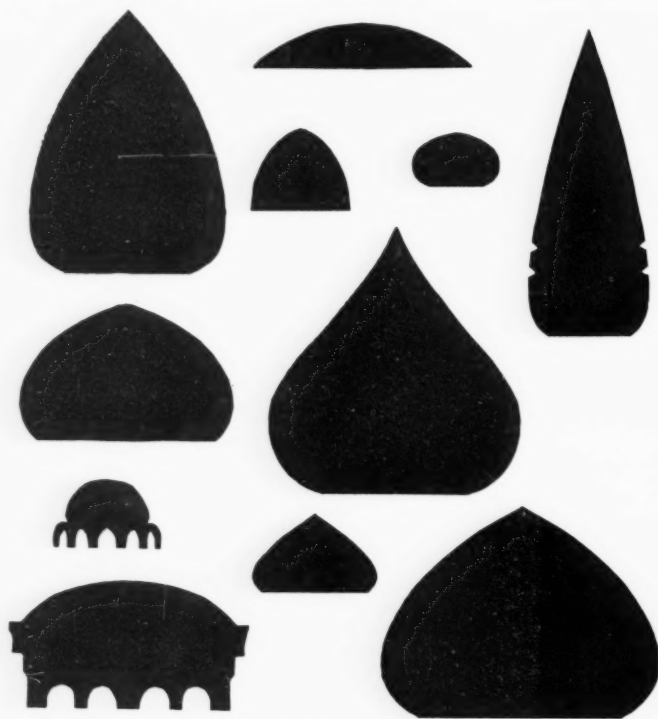
Again the medium of cut paper comes to our aid. The forms are easily produced. For sake of symmetry, the paper is folded, and anything will do for a dome except the obvious and mechanical semi-circle which for those qualities is ruled out. We need the creative shape—the worker's own pleasure and experiment as he cuts. A working group of many domes should be planned—from the low and wide to the thin and tall—little and big. Minarets happen, too, in the greatest variety. One thinks of their tower-like forms, accented here and there by the projecting levels and platforms where the muezzin pauses for breath on his upward climb, and capped by the roofed structure from which he calls the faithful to prayer. Whether a faithful silhouette of the real form or freely fantastic in play of imagination, a "cut" minaret form is sure to be decorative.

For house-tops or mosques, above which these more nearly aerial structures take their place, the rectangle as a type form does duty. A variety of these shapes is needed—both in size

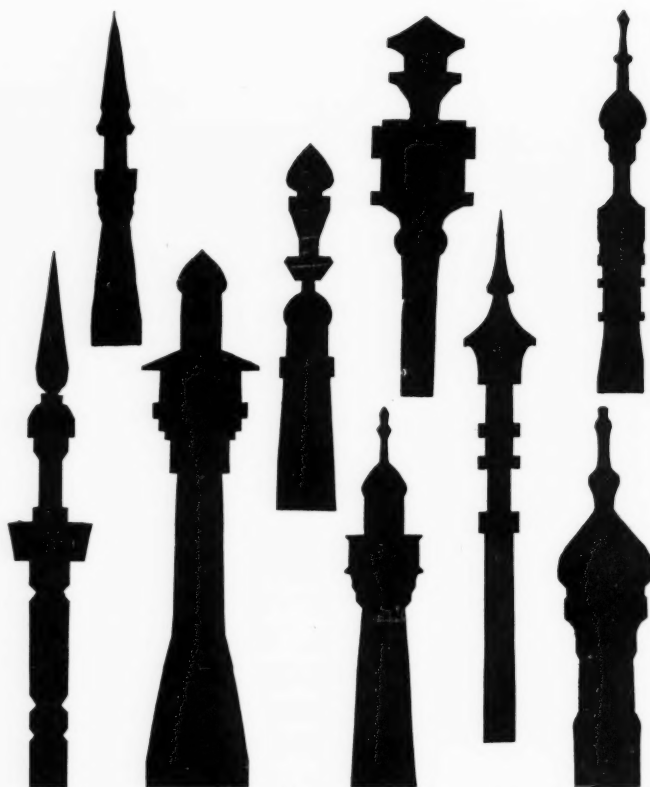




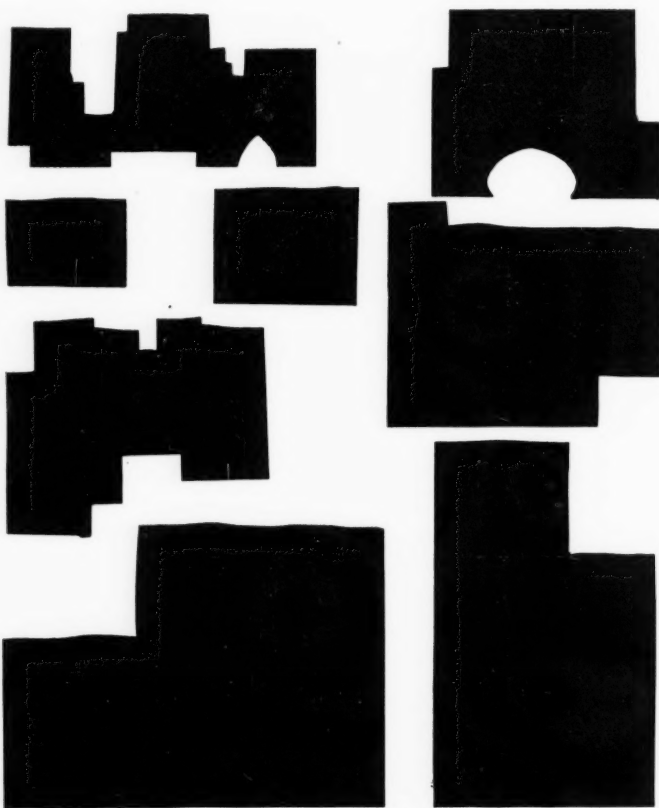
and proportions. Once having cut the paper forms—domes, minarets, house-tops—the compositional fun begins. “This way and that way” they go, thinking of a center of interest, grouping and re-grouping with a thought of careful distribution of black and white until a satisfying result is obtained.



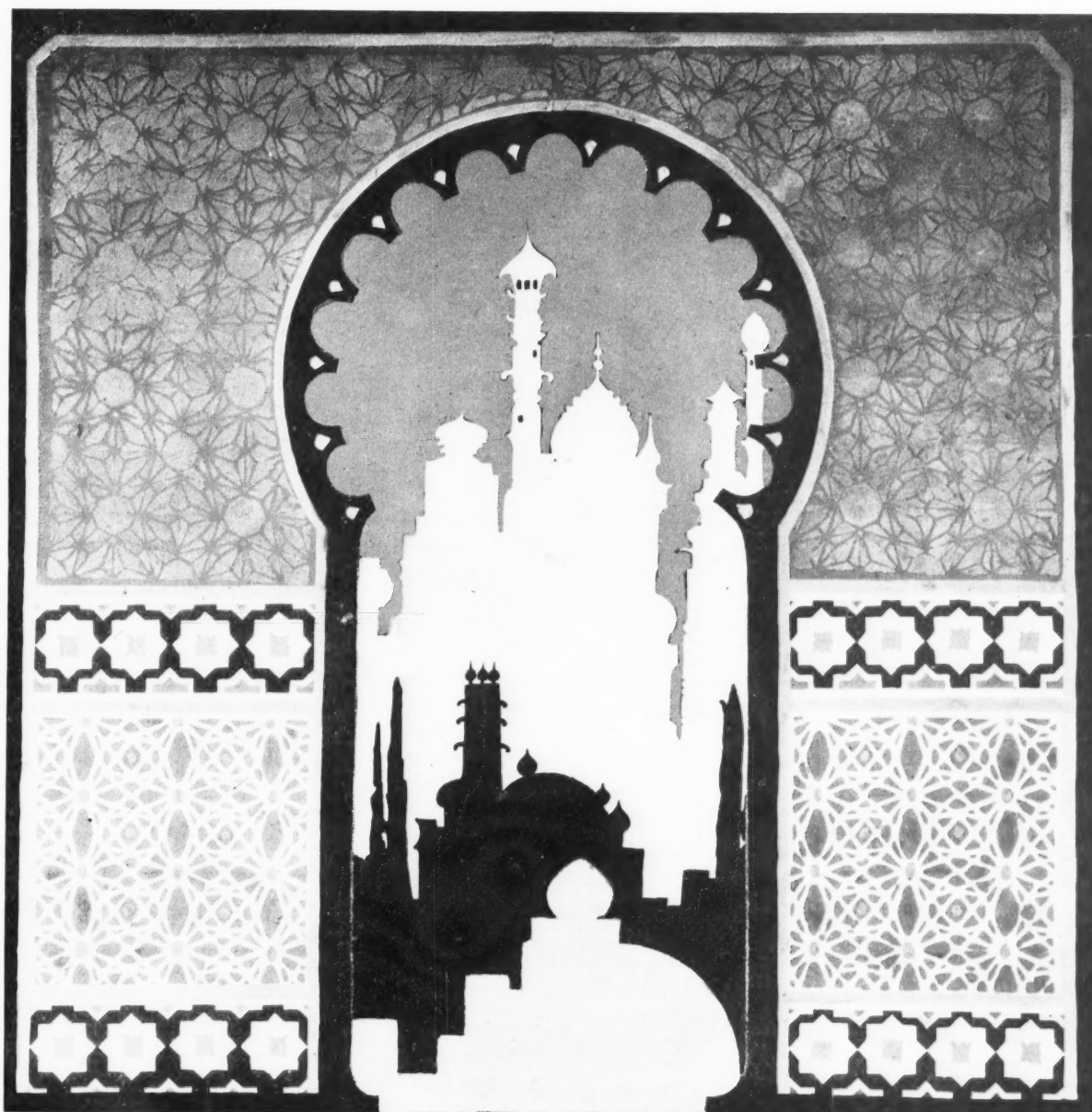
SYMMETRICAL SHAPES OF CUT PAPER FOR DOMES. NOTCHES INCREASE EDGE INTEREST.



MINARETS ARE AS VARIED IN SIZE AND IN CONTOUR AS TREES.



HOUSE-TOP FORMS MAY BE SIMPLE OR COMPLEX AS THE PATTERN DICTATES.



Specimen forms are here illustrated, together with a chance grouping of a few of these exact forms, around which a pencil outline was drawn and the shapes brush rendered in black. The other examples were arrived at by exactly the same means. Just refer to Mr. Guerin's drawings for color possibilities and suggestions. How can they be used? For decorative panels, from batik to gesso—from pierced silver to polychrome plaster—for posters and stage settings. A cut is shown from a photograph of a decoration for a dance with Oriental atmosphere. The doorway was painted in kalsomine colors on beaver board, while about a foot beyond the opening a painted muslin flat was hung—with concealed lighting for moonlit effect. One of the largest Oriental rug stores in the Pacific West has been decorated with mural panels designed in exactly this way. And since these problems were worked out, the famous "Thief of Bagdad" film has proved how valuable these same dome and minaret devices become for decorative effects on an enormous scale.

SIMPLE LUSTRE GLAZES

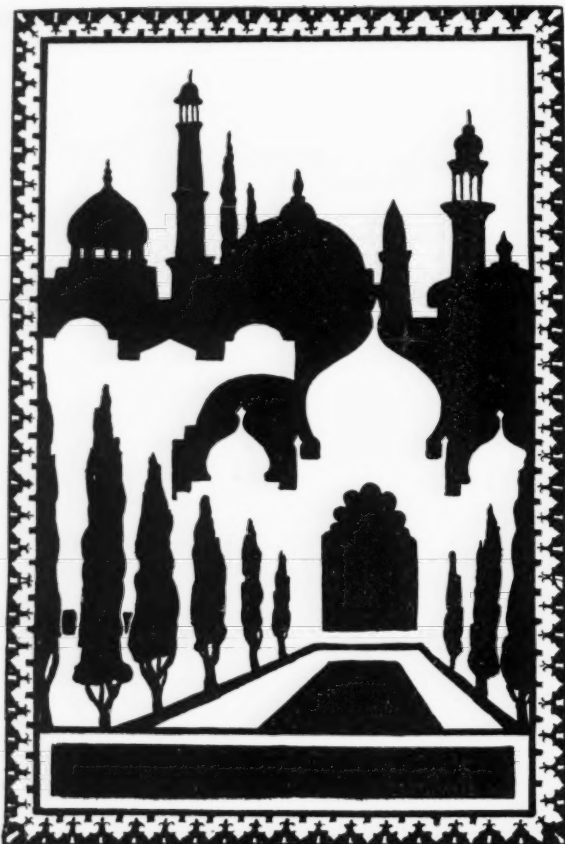
Alfred G. Hopkins

Director, School of Studio Pottery, London, England

THIS phase of decorative pottery can be commonly understood to exist in three distinct types, namely:—enamel or superimposed lustre, plated or metallised pottery, and lastly, incorporated lustre ceramics. Of the former two, in experience, both have been found to be perishable and tinsel-like in quality. Indeed, as a starting point for the potter, incorporated or inglaze lustre alone commends itself, and in addition it is by far the most reliable and pot-like expression of pottery.

Lustre is that play of iridescent colour which is observed in gold, silver, bismuth and copper. These metals, if introduced into glazes, and perhaps even into vitreous bodies, by way of compounds or salts, and afterwards fired in a sagger, muffle, or open fire oven in the presence of an excess of gas, or other combustible matter like wood, gum or charcoal, which should be

DESIGN



admitted during the cooling off of the wares, will produce lustrous pottery qualities. In short, an overcharged carbonic kiln

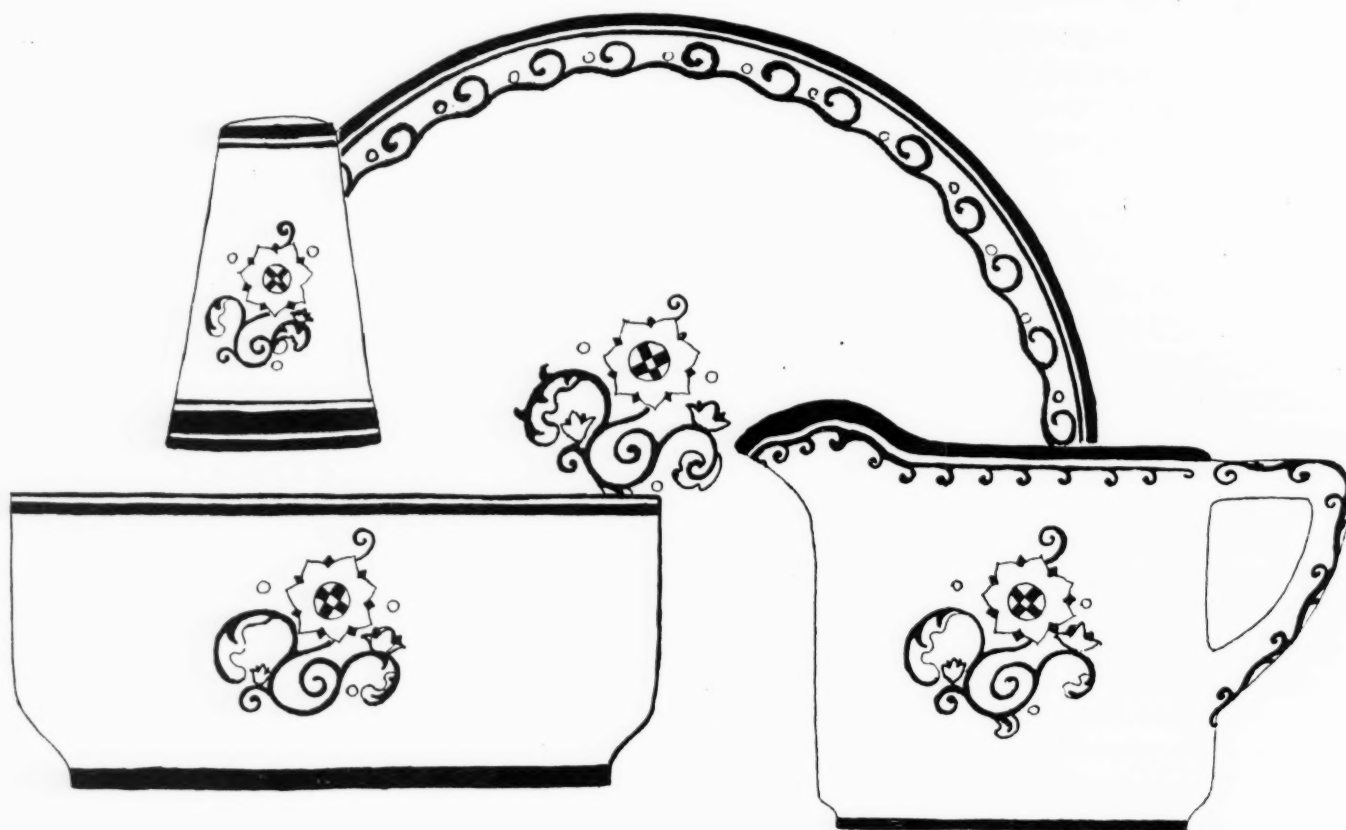
atmosphere breaks up the metallic compounds, and then leaves behind the metals in a very finely divided condition which constitutes lustre.

When a medium biscuit body dipped or painted with the following glazes has had one glost fire, then, the moment the oven temperature of cone 019 is reached, any of the combustible reducing matter is introduced, sure results should be obtained, provided no air is allowed to penetrate the oven. The best artistic results should be sought for by using coarse, grogged, natural clays, and a textural modelled or incised form of designed subject; afterwards treated with glazes of a zinc, tin, or plain glaze base. The glazes given are fritted boracic acid, lead oxide and silica, to avoid any injurious effects to the operator, and in two cases contain lime, an important factor in ancient lustre.

Fritt, 671, G (Wenger)	118 parts	118 parts	118 parts
Cornish Stone	31 "	31 "	31 "
China Clay	8 "	8 "	8 "
Whiting	— "	4 "	21 "
Flint	— "	— "	16 "
Zinc Oxide	16 "	— "	— "
Tin Oxide	— "	20 "	— "
Firing temperatures	Cone 05	03	03

To any one of the above glazes should be added copper oxide 3 parts, or silver tartrate 5 parts.

The tin glaze, if mixed with copper oxide, is an excellent dull ground glaze into which can be blown, or painted, and afterwards fired either of the other two glazes containing silver tartrate: the zinc glaze by choice. Although these glazes can be matured and lustred in one fire, it is advisable at first and in the absence of a pyrometer, to glost fire and allow to cool off, and afterwards refire up to cone 019. Then upon cooling down, lustre with a reducing atmosphere.



Breakfast Set in enamel—Wood Morgan

Edges, Chinese Blue line, Peacock Green. Scroll, lilac. Spot, orange red. Same colors in medallions.



SIMPLE JEWELRY

(Third Article)

Carlton Atherton

Pierced Brooch with a Stone

THE stone having been selected, the brooch is designed. Designs should be made with the stone in hand and kept in mind. The color, cut and brilliance of the stone limit the amount of metal to be used. Having the stone to look at is quite necessary in order to know just how heavy a design should be used.

The design having been made, the brooch is pierced in the same manner as the pendant (see February 1925 issue). To add interest to the brooch, it should be domed, slightly, on a sand bag with a wooden or horn mallet. This is done by tapping the brooch on the back with the hammer until it is up sufficiently.

The bezel or setting which holds the stone is next made. It is made of a strip of Fine silver gauge, about $\frac{1}{8}$ " wide. Fine silver is very nearly pure, and is used as it is more malleable than Sterling. The strip of Fine silver is cut with metal shears about $\frac{1}{8}$ " wide and long enough to go around the stone. The ends are filed square and, after being brought together, are bound with gauge 30 binding wire. The two ends are now soldered together. Care should be taken to have it exactly the right size. The bezel should be tried on the stone; if it is too large, a piece must be sawed out and it must be soldered together again. If it is a little too small, it can be tapped ever so lightly with a steel hammer on a mandrel or any small rod of steel or iron on which it may be slipped.

When the bezel has been made to fit the stone perfectly, it is made ready to solder into the brooch. First it should be filed perfectly square on one side. It should then be placed on the brooch exactly where the stone should be. A sharp point should now be used to scratch around the bezel on the brooch to show its exact position. A bright surface should be scraped on the brooch about $\frac{1}{16}$ " wide, just inside this line. Now the side of the bezel which has been filed flat and the surface of the brooch just scraped bright should be coated with the borax solution.

The bezel is centered and wired in place with the binding

wire. Care must be taken to keep it perfectly centered. Small pieces of solder are next placed inside the bezel and next the brooch. The brooch should be raised from the charcoal block by placing a few small pieces of charcoal under it.

The heat is applied very gradually in order not to displace the solder. The flame should be directed under the brooch, heating the bezel from it. This keeps the flame from the soldered joint of the bezel and lessens the danger of melting that. As soon as the solder has run and made a good, clean joint, the flame is withdrawn, and, after the wire has been removed, the brooch is plunged into the pickle. If the joint is not satisfactory, it must be scraped bright and resoldered.

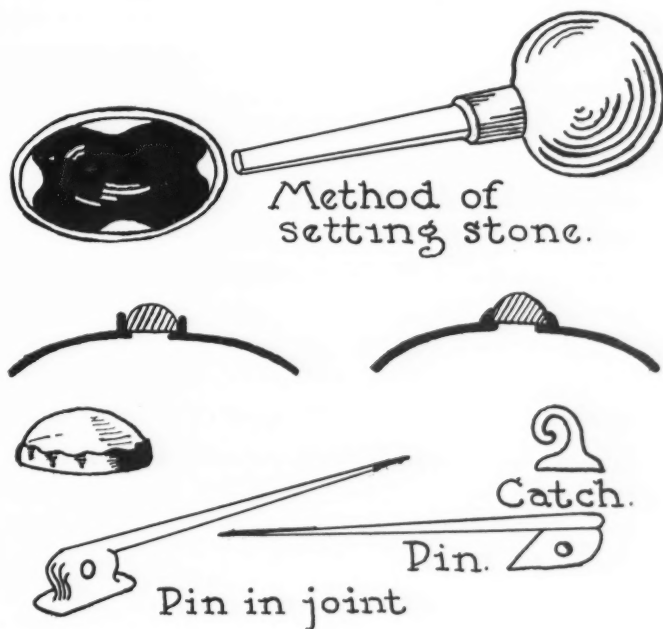
A hole should then be drilled in the brooch inside the bezel and the silver sawed out, leaving a ledge or shoulder about $\frac{1}{16}$ " wide, on which the stone will rest.

The bezel is now filed down to the proper height, that is just high enough to reach over the shoulder of the stone, or, in other words, just high enough to hold the stone when it has been pressed around it.

After the bezel has been filed, the pin and catch should be soldered on to the brooch. Since pins and catches are very cheap and there is no advantage in making them, commercial ones will be used. They can be purchased from any wholesale jewelers, or from dealers in findings. The joint of the pin and catch should be filed smooth on the part which is to rest on the brooch and the brooch scraped where they are to be soldered. They should always be placed as near the edges of the brooch as possible. The joint should always be placed on the right, the catch on the left, the opening facing downward when worn. Prop the brooch up, so that the flame may be directed underneath. Now the catch and joint are coated with borax, also the brooch on the parts which they touch. They are placed on the brooch in their correct positions and soldered. Care should be taken not to direct the flame on either the catch or joint, except very gradually, or they will topple over.

After the soldering has been completed, the brooch should be brought to a boil in a weak solution of acid, 20 to 25 parts water to one of acid. This pickle should be used in a "boiling out" pan, which is a small copper pan.

The next step is setting the stone. The stone is placed in the bezel, and, with a small blunt-end, really square-ended, tool, the sharp edges having been filed off, the bezel is pushed onto



the stone, first at the ends, next on the sides, then between these points, and so on, until it is pushed close to the stone all around. Now with the same tool the crinkles should be all ironed out. A fine file will finish off the side of the bezel, care being taken not to scratch the stone. The top may be trimmed down with a No. 40 graver or engraving tool.

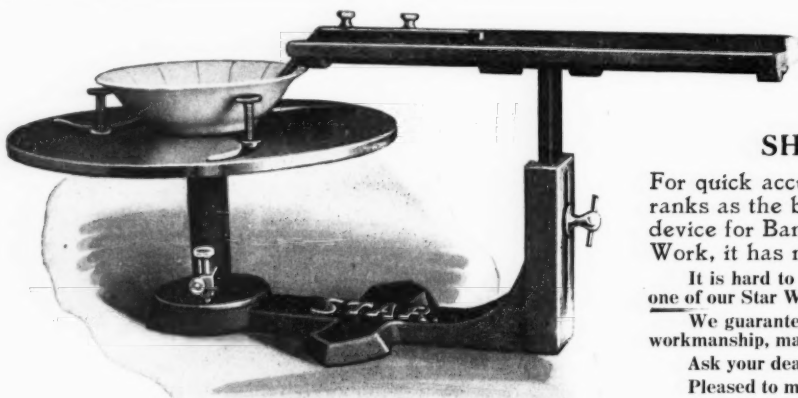
The final finishing is done with No. 0000 emery paper, the brooch is polished and the pin set in the joint. This is done by inserting the pin tongue in the joint and pressing the sides of the joint snugly to it. Now a small piece of wire is inserted in the hole of the joint and hammered or riveted in. Should the pin be too long, it can be cut to the right length and a new point filed. The pin joint should project about 1/16" of an inch beyond the catch.

ANSWERS TO CORRESPONDENTS

L. M. B.—What proportion of oil of lavender or oil of cloves should I add to ordinary medium oil to make it heavier in consistency?

Ans.—If you add either lavender or cloves to your painting medium you will only succeed in making it still thinner. The best medium for painting is that which is thin, not the heavier kind.

The Editor of DESIGN will be in Europe in July and August and will not be able to examine contributions during those months, but will be glad to find on her desk a number of new articles and designs when she comes back early in September.—Ed.



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